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Umstand für eine geringe Volkstümlichkeit im Ausdruck spricht. Gutzkow ist Städter durch und durch, dessen Berührung mit dem Volk sich auf die städtischen Massen beschränkt, woraus sich wohl der fast unglaubliche Satz aus *In bunter Reihe*, S. 94, erklärt: "Fritz Reuter und die, die ihn mögen, erinnern mich immer an Hausknechte." Zur Einschränkung des Realismus gehört auch, dass Gutzkow wenn auch nicht eigentlich lyrisch, so doch poetisch sein konnte. Und er wollte es sein, wie er bereits in den *Vermittelungen. Kritiken und Charakteristiken*, Leipzig 1842, S. 259, bekennt: "Dichter sind wir alle, wenn wir den Lockungen des Genius folgen, wenn wir auch nicht Beiträge in den Musenalmanach schicken." Pasmores Behauptung (S. 116), dass Gutzkows Werke "firmly grounded upon a modern view of life" seien, ist nur mit Vorbehalt anzunehmen. Die ganze reife Novelle *Eine Phantasieliebe* (1845) widerspricht dem mit ihrer poetischen **Zartheit**, ihrer neuromantischen Verträumtheit und einer Natursymbolik, die an Novalis denken lässt. Und eine Darstellung seiner Anschauung über Liebe und Ehe würde alles noch klarer machen. Wenn Gutzkow wirklicher Erzähler und Künstler ist, erscheint er als poetischer Realist.

F. SCHOENEMANN.

Harvard University.

The Covent-Garden Journal. By Sir Alexander Drawcansir (Henry Fielding). Edited by Gérard Edward Jensen. New Haven: Yale University Press, 1915. Two volumes.

The Tragedy of Tragedies. By Henry Fielding. Edited by James T. Hillhouse. New Haven: Yale University Press, 1918.

The History of Henry Fielding. By Wilbur L. Cross. New Haven: Yale University Press, 1918. Three volumes.

Yale, which long since took Ben Jonson to her bosom and has done him honor in an impressive series of volumes, has in these latter days been intertwining her fame in like manner with that of Henry Fielding. The useful and well edited reprints put forth by Dr. Jensen and Dr. Hillhouse are a sort of prelude to the altogether admirable biography by Professor Cross. The magnificent Fielding collection in the university library, in large part the gift

of Mr. F. S. Dickson, must have acted as an incentive to research in this subject, but the best stimulus was doubtless the enthusiastic, patient, penetrative learning of the author of *The Life and Times of Laurence Sterne* from whom the world of English scholarship rightly expected a masterly account of the character and career of the greatest of English novelists. That expectation the biography more than fulfils.

Dr. Jensen's edition of Fielding's contributions to *The Covent-Garden Journal* (which includes also some articles by Fielding's associates in that enterprise) appeared sufficiently long ago for it to be known well and favorably at present; and therefore does not require detailed notice here. The introduction deals exhaustively, if dryly, with the circumstances of the founding and conduct of the *Journal*, the connection of the enterprise with Fielding's work in the sphere of social reform, the events and personalities of the "Battle of the Wits," the characteristics of Fielding's style in his leaders (I cannot but think that Dr. Jensen's estimation of the general level of excellence in these papers is too high), and the criteria by which Fielding's contributions can be identified with reasonable certainty. For the general reader the paralled chapters in Dr. Cross' biography will prove more entertaining. Indeed, strange to say, much of the interest and all the charm of Dr. Jensen's volumes are found in a most unlikely place—the notes. The care with which Fielding's personal, political and literary allusions have been run to earth nominates Dr. Jensen for the position of editor of the fully annotated edition of the novels which some day we must have. Professor Saintsbury once remarked in this connection:

"Such things, in the case of prose fiction, are of **very** doubtful use, and supply pretty certain stumbling-blocks to enjoyment; while in the particular case of Fielding, the annotation, unless extremely capricious, would have to be disgustingly full. Far be it at any rate from the present editor to bury these delightful creations under an ugly crust of parallel passages and miscellaneous erudition."

Dr. Jensen's notes to the novels (if we may judge by the commentary upon the *Journal*) would be full but neither disgusting nor ugly. The publication of such an edition would be the final stage in the vindication of Fielding from the malice of his enemies and the ignorance and prejudice of his earlier biographers. The *Journal*

contributes towards that vindication additional evidence of the learning, industry, rightmindedness and public spirit of this great man.

Within a narrower field similar evidence of his learning and industry is afforded by Dr. Hillhouse's edition of *The Tragedy of Tragedies* in which both versions of the burlesque that usually goes under that title are reprinted, with a brief but sufficient introduction and with notes that prove the tirelessness with which Fielding must have worked upon even this comparatively unimportant production. The long life of *Tom Thumb* upon the stage, especially in the version of O'Hara, is well reviewed.

But these two books are, so to speak, *hors d'œuvres*; the *pièce de résistance* is Dean Cross' *History* which I think it is not too much to say is a masterpiece of biographical writing. Patient research through the journals and pamphlets of the period and investigations in Salisbury and elsewhere have brought to light many new details of Fielding's life, details of authorship and dates and circumstances of publication, of his financial condition at various times in his career, of his connection with people of all sorts, of his arduous labor in the public welfare, and most especially of his character and reputation. For more than a century the fame of Fielding has been clouded by "the shadow of Arthur Murphy." Scott and Thackeray, Lowell and Leslie Stephen, among many others scarcely less famous, have misjudged him. Mr. Dobson did much to clear his fame but he too worked under the shadow. The reckless and brilliant essay of W. E. Henley really tended to confirm, perhaps unintentionally, the popular view of Fielding as a roisterer of genius, a spendthrift of ill-repute, often under arrest for debt, often drunk, generally in bad company, who dashed off his masterpieces while recovering from the effects of his frequent debauches. Rebellion against this view of the man has been perhaps more rife in recent years that Dean Cross seems to indicate. May I quote part of a summary in my own lecture notes on Fielding, made some time ago?

"In youth, strong, full-blooded, reckless, manly; excesses much exaggerated by contemporary opponents and posthumous tradition. Brave, generous, sympathetic, sincere. Laborious manhood in public service. Devoted husband and father, ardent friend, conscientious magistrate. Clear-sighted; against cant; anti-sentimentalist. Depictor and satirist of life, not expounder of a *theory* of life.

Indulgent to human frailties; keen enemy of meanness, hypocrisy, and self-deceit."

The portrait of Fielding that Dean Cross has drawn at full length will not be viewed with surprise by those of us who have held such opinions of the man as are outlined in this note; but it will be welcomed as containing all the proofs necessary for the complete establishment of that view. So many and so great were the errors in earlier accounts of Fielding's life that Dean Cross wisely made no attempt to give references to them and to check up their errors as he went along; but told his story as though he were the first in the field and reserved his comments upon his predecessors for his final chapters. These chapters, on "The Fame of Fielding" form an interesting example of a subject of research that is beginning to be much inquired into: the contemporary and posthumous reputation of great authors. Limits of space, despite the generous length of the work, probably prevented more detailed references to such purely aesthetic criticism as that of Mr. Saintsbury; a sentence might have been devoted to Mr. Harold Child's chapter in the *Cambridge History of English Literature*, and another sentence to Mr. Chesterton's brief but thoroughly sound essay on "Tom Jones and Morality." It is surprising that the review of Fielding's biographers gives no summary of Miss Godden's recent biography, a book that is often referred to in the course of the work.

For Dean Cross' studies of the various novels there can be nothing but praise; equally excellent are his accounts of Fielding's work in the drama, in journalism, and as Westminster magistrate. I do feel that he places too high an estimate upon the value of the plays; I think that there is little likelihood of their being more read in the future than in the past—but that is a small point. So complete and so exact is the work that I have found but one matter upon which it would be interesting to have more light cast. What is the connection between Fielding's "Dialogue between the Devil, the Pope, and the Pretender" and the anonymous "Dialogue between the Devil and George II" which is probably by George Halkett?¹ In no captious mood but to indicate by a solitary exception the general accuracy of Dean Cross' work one may call

¹ See vol. II, p. 15 f., and cf. *Cambridge History of English Literature*, vol. IX, p. 415.

attention to some confusion in the account of the printing of the various volumes of *Amelia*.² The proof-reading is almost perfect;³ the illustrations well-chosen and exquisitely reproduced; the extensive bibliography itself a testimony to the greatness of Fielding's fame.

And yet how will this truly great work be received? With quiet satisfaction by scholars, doubtless; but, since it rescues and does not ruin a reputation, with little general comment and no excitement. I am sure that such a reception will satisfy Professor Cross. He is the last to seek notoriety such as has been won recently by the brilliantly perverse author of *Eminent Victorians*. It is better to work quietly towards the refurbishing of an unjustly tarnished fame than to damn reputations in epigram.

SAMUEL C. CHEW.

Bryn Mawr College.

The Place-Names of Cumberland and Westmorland. By W. J. SEDGEFIELD. Manchester, England, 1915. Pp. xlv, 208. [Publications of the University of Manchester. English Series, No. VII.]

The counties of Cumberland and Westmorland in northwestern England correspond roughly to the ancient Cumbria. It is a region where the three national elements, Angles, Norsemen, and Celt, came in closer contact than perhaps anywhere else in England. And as elsewhere, so here, it was evidently only the English and the Norse that mixed and fused and left numerous evidences of that fusion, whereas the Celt disappeared, leaving but few traces behind. Before the seventh century Cumbria must have been almost purely Celtic; through the seventh and the ninth centuries Angles came and settled, but what proportion of the population the two races made up in the eighth century we cannot tell. In the last quarter of the ninth century Danish visits are recorded; from about 900 the permanent Norse settlements begin. In 945 King

² See vol. II, p. 304, and cf. p. 308.

³ Vol. I, p. 113, second note: For "Cook" read "Cooke"; vol. II, p. 325, middle of page: For "Goss" read "Gosse." Let these two corrections be considered evidence of the delight with which the reviewer has read the book, including notes and bibliography.